

Toronto Conservatory of Music

Wednesday Five O'clocks

1946-1947

Programme

of the

First Concert of Chamber Music

Conservatory Concert Hall

Wednesday afternoon, November 20th, 1946

at five o'clock

Quartet in A minor, Op. 29 Schubert

This A minor quartet was composed in Vienna during the summer of 1824, the only one to be published during Schubert's lifetime. It is, of course, interesting to note the second violin's ever-recurring accompaniment figure (in the elegiac first movement) reminiscent of "Gretchen at the Spinning Wheel", the charming variant of "Rosamunda" used as the theme of the Andante, then again the Viennese lilt of the Menuetto with the use of the opening phrase of his own setting of Schiller's "Gods of Greece", and finally the Hungarian flavour of the rollicking last movement.

But after all this, is there anything more needed than to open one's ears, mind and heart, and to allow these sublime harmonies and melodies to transport one to that magic realm that belongs to Schubert — and to Schubert alone?

Quartet in C major, Op. 59, No. 3 Beethoven

Goethe wrote that "in every artist there is a touch of audacity without which genius is inconceivable", and Beethoven's audacity is exemplified by his ability to fuse into one organic whole great concepts and ideas (such as those connected with liberty, equality, heroism and struggle), with the loftiest musical expression. This expression is so definite and clear that, with any imagination at all, one can share Beethoven's thoughts. As Ernest Newman says, his music revalues for us, not only all other music, but all life, emotion and thought.

This quartet was written in Beethoven's so-called "middle period" — one of the three works commissioned by Count Rasoumoffsky who obligingly supplied Russian themes, used in the first two quartets only.

The first movement, in the usual sonata form (with wonderfully decorative passages for the first violin especially), leads to a darkly melancholy song-like Andante. The Menuetto (marked *Grazioso*) goes into the Finale without pause. This is a powerful and dramatic fugue, and because of this brilliant and exciting ending one understands the reason for naming this quartet "The Heroic".

Parlow String Quartet

Kathleen Parlow, *1st Violin* Samuel Hersenhoren, *2nd Violin*
Stanley Solomon, *Viola* Isaac Mamott, *Violoncello*

Programme

Quartet in A minor, Op. 29 Schubert

Allegro ma non troppo

Andante

Menuetto: Allegretto

Allegro moderato

Quartet in C major, Op. 59, No. 3 Beethoven

(Dedicated to Count Rasoumoffsky)

Introduzione: Andante con moto - Allegro vivace

Andante con moto - quasi allegretto

Menuetto: Grazioso - Allegro molto

Prog-990

Programme
of the
Second Concert of Chamber Music

Lubka Kolessa
Pianist

Suite	Debussy
Prelude - Sarabande - Toccata	
Romance in A flat	Mozart
Variations on a Theme by Gluck, in G major	Mozart
Sonata in B minor, Op. 58	Chopin
Allegro moderato	
Scherzo	
Largo	
Finale	

WEDNESDAY AFTERNOON, DECEMBER 4th, 1946

AT FIVE O'CLOCK